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The advantages claimed for such a division of the teaching of the two branches of English are several. In the first place, the teacher of each subject can be more of a specialist than is possible where he must teach both composition and literature. Where one person teaches both, he is certain to be a better instructor in one than in the other, and the natural tendency is to place the most stress on his specialty. This has led to the selection of subjects drawn from literature for composition writing. The pupils then think of composition as something artificial and not at all connected with real life. Where a separate teacher of composition is employed, however, the practical aim of composition can be brought out more fully. The subject-matter is drawn from whatever the students are interested in and are thinking about. On the other hand, the literature instructor is not required to criticize student themes, but may be doing wider reading in the field of literature and literary criticism, and is thus able to bring to his classes a genuine love for literature—a love of art for art's sake.

Inasmuch as the aims of the two departments of English are so widely divergent, the separation of the teaching of composition from the teaching of literature is only logical, and the provision of separate teachers is simply a further recognition of the fact that the aims are different. This system is not presented, however, as a cure-all for every difficulty of the English teacher. The plan is not practical for the small high school employing but one teacher of English, or perhaps having the English taught by an instructor in other subjects. But where two or more teachers of English are employed, the plan can be tried with good results. One objection that may be urged is that all the work falls to the composition teacher and all the pleasure to the instructor in literature. But when the composition teacher sees in the teaching of his subject an opportunity to discover what his students are interested in and are thinking about, the so-called drudgery of theme reading is removed, and he realizes that the pleasure of teaching English is not all in literature.

J. ROY STRUBLE

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THE PLAY PRODUCER'S NOTEBOOK

PLAY: *Strongheart*. TYPE: Comedy with tragic element. AUTHOR: William C. DeMille.

PUBLISHER: Samuel French, 28 West Thirty-eighth Street, New York.

PRICE: \$0.50. ROYALTY: \$25.

CHARACTERS: 15 male, 5 female, additional characters needed for Act II.

SCENE: Written for three interiors.

PERIOD: Modern. TIME OF ACTION: A full evening.

PRODUCTION:

Amateur—Senior Class of Union High School, Turtle Creek, Pennsylvania, in Y.M.C.A. auditorium, Wilmerding, Pennsylvania.

REQUIREMENTS:

Stage.—As arranged for high-school production, one set of scenery, but one panel with window removed during the third act, and a panel without window, but with a fireplace taking its place. Scenery hung with college pennants during the first act. Act II, all furniture removed and benches substituted to represent dressing-room of football team. Act III, library furniture. Act IV, the same. A victrola is needed behind scenes to play during the ball scene. Lighting may be very elaborate, but was reduced to footlights and regular beam lights.

Costume.—Modern, men must have football suits and evening clothes.

Characters.—Strongheart: tall, straight, dark, good voice. Saunders: somewhat inclined to be rough. Others, the usual types found among high-school boys; girls, rather colorless, but must be pretty.

Expense.—Total cost of production: Use of hall \$30.00.

Dress suits, \$20.75. Make-up material, \$3.00.

Copyright, \$25.00. Scenery, \$26.00.

COMMENT: *Strongheart* requires a large number of characters, which makes it desirable for high-school production. The football scene especially appeals to the boys. The play teaches indirectly the law of races and the lesson of duty.

FLORA M. PROWDLEY

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THE MINNESOTA DISCUSSION LEAGUE

The last twenty years have witnessed great advances in the teaching of English in the high schools. In more recent years careful consideration has been given to spoken English. This has assumed several forms. Outside the classroom, and especially outside the individual high school, it has been confined principally to debating and to declamatory work. The former obliges several students of varying ability to do team work and rise or fall as a unit. The latter gives no training in constructive work, but merely in interpretation.

The high schools of Minnesota have established, under the leadership of Macalester College, a third form of public speaking that promises well after two years of successful trial. I refer to the Discussion League. A brief description may not be amiss at this point. Some question of